

A SLAP IN THE FACE OF SCENE

EP'S VIEWS EXPOSED

written by [dipswitch/blackmaiden](#)

"A spectre is haunting the Scene - the spectre of treason."

- based loosely on Marx/Engels

Some individual called **Emmanuel Poirier** has written a number of pamphlets for [Hugi #29](#), the most outrageous of them entitled "**How to save the demo scene**". Most of the active scenership have commented this sorry effort varying from ignorance to laughter. I consider this a matter serious enough though to be taken apart, because EP's arguments are not only hilarious but also dangerous IF being taken seriously. So, despite the ridiculous E-mails he sent me not to "flame" against him anymore (which I would love to publish, but I still have some dignity left), I will pick this pamphlet apart on the following pages - not in its whole, but only a selection of the most peculiar and outrageous quotes. The following quotes might seem so absurd that some people might think I've made them up; I haven't. Check Hugi #29 to see this is reality - an insight into the twisted mind of some individual who got the scene as wrong as possible.

THE ANTI-TECHNOCRAT

>*Even if you are releasing a demo for commercial purposes,
to show people who you want to work for, what you can do for them,
releasing a big shit will not be good for your business, believe me.
Employers don't want shit makers in theirs teams.
Employers want dream makers
for their videos productions (games / movie /...).*

I fail to understand how a game qualifies as a "video production", and also I fail to see how this statement goes together with the fact that a large percentage of nowadays' demoscene successfully works in the game industry. Employers don't want "dream makers", they simply want skilled people, and that's what they find en masse inside the scene. Also it's interesting to observe that someone who babbles something about saving the scene, turns out to see sellout of scene talent as one of the main goals to achieve. But let's move further. Monsieur Poirier also has some complaints about the relation between scene and hardware...

>*Nowadays, we have horse powered computers
with large and fast hard drives,
CD / DVD players, fast internet connection,
and the scene is not using them!!!*

Apart from the fact that I've never seen a computer powered by a horse or by a power comparable to a horse (which is the way when you refer to horsepower), EP should watch some better productions from recent times for a change and then please tell me how they do NOT utilize hardware power. And then, I can't really imagine how demomakers should utilize "CD / DVD players [and] fast internet connection" for the direct execution of productions, apart for storage and communication needs. Perhaps he means a demo that involves LED blinking of CD-ROM drives and DSL modems? Wow, what an enhancement.

What follows after, is a huge lot of crawling into Chaos/FR's ass, and after that the declaration of 4k intros as THE reason for the "dying" scene:

>*Making a 4Kb demo is the most sure way to get it deleted by the users:*

>*"What? A dos program with such a lame resolution,
and the screen is black on the background,
not great at all, let it go to the trash"*

>[...]

>*4K MAKERS AND PEOPLE FOND OF TINY CODE,
DO BEAUTIFUL WINDOWS SCREEN SAVERS:
[...]*

>*64Kb AND 128Kb MAKERS JUST DO SMALL GAMES:*

>*THIS WILL ATTRACT MORE AND MORE PEOPLE AT PARTIES AND
MAKING THEM SHAREWARE WILL MAKE YOU A LITTLE RICHER.*

Perhaps, once again, EP should take a huge sip from a cup called "nowadays' scene reality". I'll kiss his shoes if he manages to find more than 10 MS-DOS 4k intros released in the last 2 years. The upper-case rant that follows is actually so outrageous that it shouldn't need further commenting, but I can't restrain from doing it. What you demands here is, in plain text, scene's complete deprivation of its means and values. Sceners only have a right to exist if they utilize themselves and their skills to super-sophisticated and super-important tasks like Windows (!) screensavers (!) - now if that isn't a great plan to save the scene!

The next "problem" EP is making up is the realtime-ness of demoscene products, actually something which is like THE essence of demoscene.

>*PLEASE RELEASE DEMOS AS ANIMATIONS:
Demos are static stuff,*

>*Everytime we look at them, we see the same thing.*

There were quite some dynamic demos recently, but that's not the point. After some ridiculous calculations on how much space video-demos would take, he comes to a conclusion:

>*That means we can put 8 demos lasting 10 minutes each on one CD-R. With a 4,7 GB DVD-R we can put 57 demos!!!*

Now guess what, one can put approx. 70 realtime demos on a CD-R, and over 400 on a DVD-R, so where's that advantage gone? But of course:

>*Web sites which host the demos will make money selling burned CD/DVD with demos >inside them, this money will help them paying the hosting costs and new*

>*harddrives.*

Somehow I have the feeling he are obsessive on the idea of making money with the scene no matter what. Perhaps he's just jealous that many people ARE actually living from the knowledge they got in the scene, for example in the game industry, but WITHOUT seeing out scene values? Anyway,

>*FOR THEM WHAT COUNTS IS ATTRACTION OF THE VISUALS*

>*AND HARMONICS OF SOUND STUFF,*

>*THE REST (THE TECHNOLOGY) IS TOTALLY IGNORED.*

>*[...]*

>*ANIMATIONS OR DIE!!!*

>*100 FPS MULTITRACK ANIMATIONS CODECS WILL SAVE THE SCENE.*

Okay, EP, now prepare to get another bit of the world out there. What do you think motivates major companies like ATI and Intel to be major sponsors of demoscene events? "Attraction to visuals and harmonics of sound stuff"? Free adopted from Bill Clinton, "It's technology, stupid!". It's the amazing technology of realtime visual producing that gives demoscene its most attention, and I, as someone who's involved in numerous scene outreach activities, do know what I'm talking about, unlike you. If we would produce nothing than precalculated animations, we could line up in a row after all those countless short filmers, flash animators, multimedia artists and whatnot. The realtime factor is what makes us DIFFERENT from the rest, and that's the only way to survive. Realtime animation is our trademark, our marketing strategy, if you want to think in monetary dimensions. It's rather "ANIMATIONS AND DIE!!!" and not otherwise. My preliminary advice is: if you are so discontent with the way we demosceners work, why don't you go and join some "multimedia community" instead and stop getting on peoples' nerves? The thing is, you don't save the scene in any way. Not only because no one gives a damn about your ravings. But also because, when you go through several aspects that makes demoscene demoscene, you don't find any of those aspects (playing with size limit, realtimeness etc.) saveworthy. Can you please explain me WHAT exactly you want to save about the scene, hence the name?

THE TASTE-DICTATOR AND HEALTH-ADVISER

Not only is Monsieur Poirier discontent about the way we work, but he also seems to have bought the ultimate aesthetic point of view.

>*Human beings wants to have illusion, dreams, not bad sides of reality like what they see on the news bulletin. [...]*

>*Yes seeing a firm, a factory with rusty pipes, fumes,*

>*cars or geometric stuff isn't fun at all.*

>*[...] Making demos with techno music all the time is also a bad habit.*

The first sentence is actually the most incorrect, reactionary and awkward statement I EVER have read in demoscene context. EP, are you suggesting the demoscene, an alternative media community in first place, should continue the path of mass media to lull consumers into unconsciousness? I'm not going to go on here with the political/sociological side of the demoscene, 'cause this isn't even the point, it's already enough to say that the demoscene is an ALTERNATIVE community. I don't know what the "human beings want to have", but someone who's attracted to the demoscene is attracted to it in first place because it is the counterdraft towards society, community, creativity and productivity as we know it, in its communication and production rites as well as in its aesthetics. So who are you, sir, to declare your bourgeois views on what is beautiful being superior to what the majority of the demoscene considers interesting? It's sufficient to check your other article on suggesting scenarios for demos to reveal the narrowness of your aesthetic horizon. Bees flying through musical instruments? A flea travelling through a dog's hair? Puh-lease! We don't need "more life on the screen" or anything else that we're told to need. And most certainly we don't need people who tell us what to display in our productions.

I already said it and I'll say it again. What EP calls upon the scene, is comparable to socialist realism, an aesthetic counter-movement that suffocated constructivism and other avantgardist movements in Russian art and architecture in the mid-30s. Yes, there also were calls away from geometrical forms towards "more life", calls towards a more cheerful attitude and assumptions what "the people" want to see. Needless to say, it caused artistic stagnation for decades. [And on a sidenote to Adok, the definition of socialist realism being "about showing the working class at labour" is the most generalized and ineducated thing I heard in a while. Go read Boris Groys, Vladimir Paperny and some other decent philosophers and art/culture historians.]

But apart from all that, dear Monsieur Poirier, we don't care what "human beings" want to see. We're not aiming at the 5 millions of potential demowatchers you are so enthusiastically calling out in your

pamphlet. The demoscene is a fluctuating, but all in all closed circle. We don't need any instructions to change that state. Still, outreach is being done, and it works more well than you can imagine. And that's because we do NOT compromise on our diverse, but all in all scenish, aesthetics. "Human beings" have to accept the scene as it is, and they are accepting it! And it isn't even the main point.

Also sceners don't need to take your cheeky advices on how to change themselves.

>*Why are you making yourself uncomfortable and ill?*

>*Are you drinking?*

>*Are you eating absolutely everything?*

And why is it of your concern? Things like these don't have ANYTHING to do with scene. One of the great advantages of scene is that you are judged by what you do, not by what you are. Someone can drink whatever and how much he wants, as long he still has his coding talent tight he can be an "elite" democoder nevertheless. Someone can be eating "absolutely everything", including shrooms and whatnot, but it doesn't have to hinder him on being a great musician. And so on...

CONCLUSION

It's not always wise to try to fight the enemy with his own weapons, but I considered EP's peculiar style of summarizing his theses in capital letters so cute in an awkward way that I'll try that too.

EMMANUEL POIRIER IS BAD FOR THE SCENE.

HE WANTS TO REDUCE THE CREATIVITY OF THE SCENE TO ONE AESTHETIC AND ONE TECHNICAL APPROACH.

HE REPRESENTS AESTHETICAL STAGNATION AND AT THE SAME TIME THE UPROOTING OF SCENE TRADITIONS.

THE SCENE HE DOES WANT TO SAVE WILL HAVE NOTHING TO DO WITH THE SCENE AS WE KNOW IT SAVE THE NAME.

DEMOSCENERS, PUT UP RESISTANCE AGAINST SUCH OUTBURSTS OF CLUELESSNESS AND NEBETUDE!

SHAME ON HUGI FOR GRANTING SPACE FOR THESE DESTRUCTIVE IDEAS.

I really hope that more sceners will raise their voice against destructive and reactionary pamphlets like EP's. Don't just put it away as harmless jestery - there are many newbies reading HUGi. No one would want them to get infected by absurd ideas like these. EP might not realize it, but if his wishes would become reality, the scene would not be semi-dead like people like to say all the time, but REALLY dead. Don't underestimate it.

Let's call out a boycott on renegade "sceners" like Mr. Poirier and on magazines that give space for his ideas.